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BRIDGEWATER, VERMONT

### Chaliapin and Calve Heard as Concert Stars

Erstwhile Favorite Carmen of Metropolitan Is Soloist With New York Sym-

Russian Basso Dramatizes Lyrics and Distorts Melody, Rhythm and Phrasing

By H. E. Krehbiel

By H. E. Krehbiel

Of course an erstwhile darling of the Metropolitan Opera, smiling a well-preserved relic of an old smile of witchery, shrugging her shoulders, snapping her fingers like castanets, giving an inimitable twist to arm and wrist to suggest firtation with a fan, and singing the while a humorous Spanish song, ought not to have marked the climax of a Symphony Orchestra's concert. But equally, of course, it did in Aeolian Hall yesterday afternoon. Mme. Emma Calvé being the purveyor of the solo features of the program, it was inevitable, with so many old people in the house who remembered the Carmen who set New York agog nearly thirty years ago, and so many young people who had heard of her charms from their elders. We do not think that it was because of the anomalous character of the incident, which might have been foreseen, however, that Mr. Damrosch for the incident, which might have been foreseen, however, that Mr. Damrosch for the incident, which might have been foreseen, however, that Mr. Damrosch for the incident, which might have been foreseen, however, that Mr. Damrosch for the incident, which might have been foreseen, however, that Mr. Damrosch for the incident, which might have been foreseen, however, that Mr. Damrosch for the incident, which might have been foreseen were required to keep the gent that the was the stock of a popular hero depreciate? Whatever there to see "The Sheik" rather than the star of the picture, or has all this unpleasant publicity made the fans view their erstwhile idol with coolness, if not coldness? It hardly seems that this can be true, for when did adverse criticism ever make the stock of a popular hero depreciate? Whatever the colones of the sumpleasant publicity made the fans view their erstwhile idol with coolness, if not coldness? It hardly seems that this can be true, for when did adverse criticism ever make the stock of a popular hero depreciate? Whatever the colones of the sumpleasant publicity made the fans view their erstwhile idol with coolness. because of the anomalous character of the incident, which might have been foreseen, however, that Mr. Damrosch put a piece in the program designed to illustrate some of the stupendous visions which presented themselves to the eyes of the seer when he was in the spirit in the Isle of Patmos; nevertheless the piece was there, though incorrectly described on the house bill as a novelty. Liadoff's symphonic picture "From the Apocalypse" I think I am right."

The this can be true, for when did adverse criticism ever make the stock of a popular hero depreciate? Whatever the reason, however, it has not communicated itself to us, for we still think Valentino one of the most magnetic and ingratiating figures on the screen. There is an appeal in his personality that is very like the appeal of Richard Barthelmess; and the two are not unlike. Both young actors seem to say: "I hope you will like me. I try hard to please you, but I must do it my way, and not your way, because I think I am right." was not played for the first time in New York, but at least for the third.

The indefatigable Russian propagandist Altschuler brought it forward back of their convictions it really isn't The indefatigable Russian propagandist Altschuler brought it forward soon after its publication in February, leading to their convictions it really isn't hippodrome, where "Better Times" is playing, beginning to-night. 1914, and just a year later played it again to commemorate the death of the composer, which occurred in August of the former year. The fact and he was fearless and strong and the composer are the fact and he was fearless and strong and the composer are the fact and he was fearless and strong and the composer are the fact and he was fearless and strong and the composer are the fact and he was fearless and strong and the composer are the fact and he was fearless and strong and the composer are the fact and he was fearless and strong and the composer are the fact and the composer are the composer are the fact and the composer are the com

the composer, which occurred in August of the former year. The fact is not particularly significant, because the music isn't; but so long as it is easy to do so the vertices of history might as well be preserved.

There are hundreds of suggestions for highly imaginative music in the Book of Revelation, and it may be that one or two of the seals will be broken when the Oratorio Society produces Mr. Gallico's oratorio later in the season. We hope they will. We want something better than crashings and rumblings of the kettle-drums to make us think of the seven thunders, something more like happers harping on their harps, the voices of fire, than Mr. Lisdoff permitted us to fancy, something more like happers harping on their harps, the voices of many waters and choiring of angelic phalanxes, than the composer's imitation of canticles of the Greek Church. What John saw and described is quite beyond the liturgical language of any ecclesiastical organization. Yet Liadoff's music was worth hearing even a third time, and we should like to know what it was that filled his mind when he planned the work of which this fragment has been published.

Solemn Mood in Symphony

The reading of a Beethoven symphony was the one orchestral piece in the list which reflected a solemn mood. Before it came Beethoven's Eighth Symphony, which is all frolic and merriment, gushing over with the humor which sometimes found expression' in uncouth jokes, mad puns and uproarious laughter. Having enjoyed some instruction in conducting many years of the goven the farment of the produced in the least.

The goung rajah in the story and he redigion, this living for a principle, and he was fearless and such a nich was hat a happy ending would almost have been excusable. But he didn't many in fact, the didn't was been excusable. But he didn't was been excusable. But he didn't we have heard it and he was fearless and such a nich would almost have been excusable. But he didn't was hat happy endings uch a happy endings would almost have been excusable. Bu

melodic line and intonation even when diving expression to the most poignant motions; Mr. Chaliapin cares as little for musical phrase as he does for ustness of intonation.

He was listened to by a rapturous prowd inside the hall, while several undred who could not get into the cornidor and on the sidewalk outside of the building. It was evident that a great many in the audience understood the language of his Russian songs, and his vivid declamation doubtless justified their fervid demonstrations of delight. Why they were equally enthusiastic in their sproval of Schubert's "Doppelgänger," Schumann's "Grendiere" and Beethoven's "In Questa Tomba" is a question which they must answer for and to themselves. There is certainly no other song singer before the public who would ever dream of distocting their melody, rhythm and phrase & Mr. Chaliapin distorted them.

It was pitiful.

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It was pitiful.

By Harriette Underhill

Whether "The Young Rajah" is a good picture or not we are not prepared to say, because we confess to phony Under Damrosch

being so enamored of Rodolph Valenton to move from the Cameo. At the Capitol the feature is "To Have and which he handles makes little difference to us. The picture was shown at will be reviewed to morrow. being so enamored of Rodolph Valenence to us. The picture was shown at Gounod's "Sapho" Sung the Rivoli yesterday and we know that the fact that there was no wild-eyed and determined crowd storming the doors means something, but just what does it mean? When "The Sheik" played at the same theater a few weeks ago it was not only impossible to get in the theater, it was impossible to get near it; and yesterday we went dressed for hard knocks and wearing comparatively sensible shoes, fecling

In the character of Rodolph Valentino

Before it came Beethoven's Eighth Symphony, which is all frolic and merriment, gushing over with the humor which sometimes found expression in uncouth jokes, mad puns and uproarious laughter. Having enjoyed some instruction in conducting many years ago from Dr. Hans von Bulow, Mr. Damrosch might have been expected to Jordan's end of their irrascible musician's some of that irrascible musician's some of that irrascible musician's of the symphony. But the least.

Dr. von Bulow conceived the Allegarto Scherzando as the lively one of the two middle movements, and wanted the Tempo di Menuetto to stand as the Andante. Mr. Damrosch in agreement with Seidl and Safonoff played the first section one-tenth faster than Dr. von Bulow, but unlike the latter gentleman 'took' the Trio much slower. This made the melody rather sluggish and it the task of the players of the violation of the swing laws of the wide the task of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the players of the violation of the state of the state of the players of the violation of the state of the players of the violation of the state of the state

# On the Screen Work of Valentino in "The Young Rajah," at Rivoli Theater, Is Excellent By Harriette Underbill the village gossips. No titles are needed in the scenes where these worthies get together. It seems to us that if the picture is a big success, and no doubt it will be, that credit should go to the man who fitted the music to it and the man who photographed it. His name is on the program. It is George Schneiderman.

Most of last week's pictures are held over for a second week. At the Strand Jackie Coogan remains. "The Mar Who Saw To-morrow" is at the Rialto and "Queen of the Moulin Rouge" with

#### The Stage Door

"Up She Gees," the musicalized "To Many Cooks," will be presented by William A. Brady to-night at the Playhouse.

There will be a special performance "The '49ers" at the Punch and Judy night. The public opening is set for morrow night.

To-night the Lenox Hill Players wil start their season at the Lenox Theate on East Seventy-eighth Street. The Threshold Playhouse will offer its

Ins Hayward has joined Tom Howard and Saille Fields in the cast at the Park Music Hall. Next Monday "Scamps and Vamps" will be presented.

Louis F. Werba will present "Barnum Was Right," by Philip Bartholomae, at the Apollo Theater, Atlantic City, to-night.

F. C. Coppicus, concert manager, will enter the field of theatrical production next month with "Lola," a musical comedy from the German, "Die Tolle Lola," now running in Berlin. The book is by Arthur Rebner from the comedy by Gustave Kadelburg and the music by Hugo Hirsch.

The Shuberts have accepted for production Edward Delaney Dunn's "At the End of the World," founded on a play by Ernest Klein. Those engaged for the cast include Alexandra Carlisle, Vincent Serrano, William Morris, Alphenz Ethler and Emmett Shackelford. George Henry Trader will stage the play.

"The Long and the Short of It," a song travesty on the skirt-length controversy, will be added to-morrow night to "The Passing Show of 1922" at the Winter Gar-

Helen Westley will leave the cast of "R. U. R." when it moves from the Garrick to the Frazee on November 20 to take her place in Milne's "The Lucky One," which will be the Theater Guild's second production. Bestdes Miss Westley the cast includes Violet Heming, Dennis King, Percy Wareham, Romney Bent and Harry Ashford.

New Violinist Makes Debut

WINTER GARDEN Mats. Tues. & Sat

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GREATES

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# Soloists Evoke Enthusiasm in for the atmosphere. Her voice in her middle register and

onvalescing abroad. The singers and

"Song by the Mill," was sung for the first time. The other numbers included a group of Irish folk songs, according to his routine. Rudolph Bochco, a young violinist, relieved the singer, and Edwin Schneider was the accompanist for both.

Meanwhile, at Carnegie Hall, Isa

SHUBERT VAUDEVILLE

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Engagement IRENE CASTLE Perso

# brilliants, and her fingers were heavy with opulent diamonds that all but blinded her auditors as she gestured. She was electric as to mood. So much

Sunday Recitals

Her voice in her middle register and in reserved moments, as in the early phrases of an aria from Tchaikowsky's "Pique Dame," was suave and mellow. In a song by Donady it was at times caressingly lovely. But in her top notes she was inclined to force, as is her distressing wont, and she achieved what might be thought splendor when ini on Concert Platform

Rogers Shows Good Taste

Isa Kremer Is Versatile in Six Languages; Musicale Is Given for Children

Six Languages; Musicale Is Given for Children

Six Languages; Musicale Is Given for Children

We rocce in her middle register and in reserved moments, as in the early phrases of an aria from Tchaikowsky's "Pique Dame," was suave and mellow. In a song by Donady it was at times caressingly lovely. But in her top notes she was inclined to force, as is her distressing wont, and selected what might be thought splendor when we should have had beauty.

Mr. Rimini relished his task most when he sang the Toreador song from "Carmen" rather forcibly, as an extra number. He also gave Leoncavallo's "Serenata" and a romping song by José "Issa Kremer Is Versatile in Six Languages; Musicale Is Given for Children

Six Languages; Musicale Is Given for Children Is Given for Children

John McCormack at the Hippodrome yesterday afternoon entertained and delighted the second audience that has greeted him since he returned from Raisa, a less obvious arrangement than the one current in the vaudeville halls. Miss Carol Perrenot accompanied both vocalists at the piano acceptably. The audience, which filled the theater, was vastly impressed with Mme. Raisa's high notes and Mr. Rimini's gusto, and recalled both repeatedly.

#### Francis Rogers Is Artistic

his hearers were, as usual, in complete accord and the occasion was one unflecked with questionings or bodings.

Mr. McCormack gave a generous share of his felicitous voice with his customary effect of artlessness. It is seems as the years proceed that he stints a bit on the glories of his tone production, but that may be only a seeming, and it is certain that he steadily improves in the graces of interpretation. His first group yesterday was in Italian, songs by Peri, Lotti and Giovanni. Such he sings better than the compatriots of the composers, tempering their ruddiness with a simple distinction. Cesar Franck's "Lai Procession" was given admirable treatment. A new song by Arthur Foote, "Song by the Mill," was sung for the first time. The other numbers in his encore number, "Rolling Down to Rio" there were some loud passages.

Raisa and Rimini at Century
Leading singers of the Chicago Opera
Company must rely this season on the concert platform to keep in the recollection of New Yorkers, owing to their organization's refusal further to try the costly experiment of opera giving in this city. The first visitors came yesterday when Rosa Raisa, soprano, and Giacomi Rimini, barytone, sang as if they were more concerned with their operatic than their concert reputations. The platform at the Century was no austere rostrum of song for either, Mme. Raisa especially seeming to regard it as an extension of the operatic stage. She sang flamboyantly, with regetive head to the results of the called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk remer, who might be called an "inter-national diseuse," gave another polyglot program, with numbers in sk ranging the program, wi New Violinist Makes Debut

A new violinist who made his appearance at the Town Hall last night was Illuminato Miserendino, who rode the familiar war horses of Wieniawski's D minor Concerto and Polonaise No. 2, following the less routine Sonata in C minor by Grieg. He disclosed a small, agreeable tone, but uncertainties of style and occasionally of intonation that kept him from being an entirely satisfactory recitalist. He was capably assisted by Frederic Kahn at the piano.

The platform at the Century was no austere rostrum of song for either, Mme. Raisa especially seeming to regard it as an extension of the operatic stage. She sang flamboyantly, with greater heed to striking tones than to varieties of interpretation or to the unity of her compositions. She made an entirely satisfactory recitalist. He was capably assisted by Frederic Kahn at the piano.

The platform at the Century was no austere rostrum of song for either, Mme. Raisa especially seeming to regard it as an extension of the operatic stage. She sang flamboyantly, with greater heed to striking tones than to varieties of interpretation or to the unity of her compositions. She made an entirely satisfactory recitalist. He was capably assisted by Frederic Kahn at the piano.

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A the platform at the Century was no austere rostrum of song for either, Mme. Raisa especially seeming to regard it as an extension of the operatic songs, or lullabies. With the aid of short program notes there was no difficulty in understanding what she was closed as small, whatever the ianguage. One outdinates was an effective complement of the program notes there was no difficulty in understanding

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"SIEGFRIEB," ACT III—WAGNEE.
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Thura, 8:30, Amere del tro Re, Bort; Johnson
(debut), Danlee, Didur, Moranzoni,
Fri, B, Besenkayaller, Jerlina, Esson, Simdelius; Besier (debut), Harrold, Schutzendorf
(debut), Bodanky,
Sat., 2, McSatolel, Alda, Peralta; Gigli, Chalispila, Bada, Moranzoni, apin, Bada. Moranzoni, Sat., 3, 1st subscription perfor at Pop. Prices, Sameon et Dailla, Matzenzuer; Martinelli, De Luca, Bothier, Hasselmans. Luca, Bothler. Hasselmans.
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2nd SONG John Charles

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OLIVER DENTON COURBOIN

some half dozen numbers of his own, while Kurt Hetzel, as before, was an able accompanist, with (also as before) an audience apparently of many nations and languages, though to judge by the applause the Italian and the Jewish seemed to lead.

ending with the "Cautionary Tales" Liza Lehmann, while Herber? Ditt violinist, of the Columbia Departm of Music, gave well known, en understood numbers, such as Beet ven's "Rondino" and the "Hymn to Sun." The children present and is attendant elders appeared to enjoy

Thief in Rheims Cathedral PARIS, Nov. 5.—Thieves entered to

sacristy of Rheims Cathedral some in yesterday and stole Cardinal Lucor priceless gold chalice. The cup richly engraved and set with pearly

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By & 45 St.

Dens 11:50 A. M.

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